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THE UNIVERSITY OF ALBERTA

BUNYAN'S NARRATIVE ARTISTRY IN THE PILGRIM'S PROGRESS, THE SECOND PART

(C)

BY

MAXINE HANCOCK

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS.

DEPARTMENT OF ENGLISH

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "Bunyan's Narrative Artistry in The Pilgrim's Progress, the Second Part" submitted by Maxine Hancock in partial fulfilment of the requirements for the degree of Master of Arts.

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Date: July 12, 1988

ABSTRACT

This thesis examines evidence of conscious artistry in John Bunyan's The Pilgrim's Progress, the Second Part. The first chapter establishes, on the basis of both internal and external evidence, that the work is the product of mature and conscious artistry. The Pilgrim's Progress, the Second Part, is seen as a fitting culmination of Bunyan's fiction works. The second chapter considers the expression of conscious artistry in the creative development of an interaction between the core text and marginal notes as well as in the achievement of intense reader involvement through continual reference to other texts, notably the Bible and The Pilgrim's Progress, the First Part. The third chapter examines the role of the fictive chief narrator and various inset narrators and finds that these narrating characters reveal Bunyan's art in controlling pace of action and narrative distance throughout the work.

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I. Bunyan's Artistry in The Pilgrim's Progress, the Second Part

The Second Part of The Pilgrim's Progress (1684) demonstrates John Bunyan's artistic maturity and reflects his spiritual maturity. The self-focussed authorial purpose of the First Part--"I did it mine ownself to gratifie" (1)--is replaced with a sober awareness of responsibility to an established audience. The early delight in the creative experience--"Still as I pull'd, it came" (2)--is replaced by a more conscious exercise of craft and artifice. Certainly, the "pulling" of the material of the First Part is the act of an artist; in the writing of the Second Part, however, Bunyan is less overwhelmed by an erupting work and more consciously manipulating his enlarged repertoire of narrative strategies to accomplish an amplified didactic purpose.

The solitary individualism of Christian in the First Part is broadened to include an entire community as

Christiana makes her pilgrimage. The "assured theology of charity" which is dominant in the Second Part (Sharrock, Casebook 179) suggests that, in the Second Part, John Bunyan deliberately sets forth "a more excellent way": the way of charity which surpasses even the way of faith and hope set forth in the First Part. In this structure, he follows a pattern established by St. Paul:

> But covet earnestly the best gifts: and yet shew I unto you a more excellent way. . . .And now abideth faith, hope, charity, these three; but the greatest of these is charity.
>
> (I Cor. 12:31; 13:13).

It is surely not an accident that Christian's two companions in the First Part are Faithful and Hopeful, while most of Christiana's numerous companions either demonstrate aspects of love, as do Mercy and Great-heart; or provide opportunity for the demonstration of love, as do the children and the various weaker pilgrims. Roger Sharrock considers Christiana's phrase, "Bowels [i.e. pity, tender feeling] becometh pilgrims" to be "the keynote of the book" (Casebook 178).[1]

Bunyan's artistic presentation of the "more excellent way" mirrors the theme as, in the Second Part, he reaches his highest and most conscious artistic achievement. James F. Forrest says, "There is about the second narrative an artistic self-consciousness that is far more pronounced than in the earlier piece" ("Vision" 109). Charles Baird, who argues that Bunyan's gradual development of mimesis can be traced through his major works from Grace Abounding through to the Second Part of The Pilgrim's Progress, sees the Second Part as the peak of Bunyan's mimetic achievement. "The Second Part," he says, "is literally the most fully human of Bunyan's works; it is certainly the most dramatic" (93).[2] Sharrock states: "The first book grows directly out of personal experience, its form seems inevitable, and it writes itself. . . . [T]he second novel is a writer's book, self-conscious, the work of an artist with a style. . . looking for a theme" (Casebook 176).

In this chapter we will consider a number of ways in which Bunyan's self-conscious artistry is demonstrated in the text of the Second Part, considering his awareness of style and mode, as well as of the actual process of writing; his ability to objectify the work as artifact; his awareness of audience; and his creation of artistic unity both in the

two-part work and in the Second Part viewed as a separate work.

"Say out thy Say," Bunyan tells his work in his verse preface to The Pilgrim's Progress, Second Part, "in thine own native Language, which no man / . . . with ease dissemble can" (p. 168). His stylistic self-consciousness is evident. Bunyan's consciousness of exercising artistic choice in the matter of style is not, however, something new for him. As early as the publication of Grace Abounding in 1666, he was prepared to offer a reason for his choice of a plain style.

> I could also have stepped into a style much higher than this in which I have here discoursed, and could have adorned all things more than here I seemed to do: but I dare not: God did not play in convincing of me; the devil did not play in tempting of me; neither did I play when I sunk as into a bottomless pit. . .wherefore I may not play in my relating of them, but be plain and simple, and lay down the thing as it was: he that liketh it, let him receive it; and he that does not, let him produce a better. (GA 3)

This highly self-conscious paragraph tells not only of Bunyan's specific selection of style and the reasoning by which he arrives at that style, but also of the temptation to use a more ornamental style which he has met and resisted in a conflict which has both artistic and spiritual elements. He has clearly also rejected "art for art's sake" as a kind of game which he will not play.

There can be little doubt that the "plain style" in which Bunyan clothes his allegory in both its parts is the product of careful refining of his writing. The "garment of style" (Fletcher 161) he so consciously chooses is one fitting to the Puritan attitude toward ornamentation. "The Puritans. . .denuded the Stuart mode of all its fripperies. . . . '[S]add colours' were the fashion. . . . The man's jacket was shorn of all trimming. . . . He wore no lace-edged collar or cuffs and his collar was tied with plain strings" (Wilcox 158-159). The "plain style" as applied to writing was acknowledged and recognized by the Puritans as suitable to written discourse. Sharrock states:

> The Puritan advocated and practised the plain style, in contrast to the humanistic or metaphysical elegance of some high Anglican

> preachers; he took the simplicity of the Gospel as his model and aimed to reach the hearts of simple men. (John Bunyan 22)

In denying himself the luxury of a more elevated style, Bunyan finds a style which matches his didactic purpose and pleases his audience--and one which has, quite incidentally, been the envy of writers ever since.

Bunyan is artistically conscious not only of his "plain style," but also of his chosen method for presenting spiritual truths. "I have used similitudes, Hos. 12.10," he announces on the title page of both parts of The Pilgrim's Progress. He expands on this in the "Sending Forth":

> Things that seem to be hid in words obscure,
> Do but the Godly mind the more alure,
> To study what those Sayings should contain,
> That speak to us in such a Cloudy strain.
> I also know, a dark Similitude
> Will on the Fancie more itself intrude,
> And will stick faster in the Heart and Head,
> Then things from Similies not borrowed. . . .
>
> (171.3-10)

While, in the "Apology" to the First Part, Bunyan finds it necessary to explain and defend the use of allegory at considerable length, in the "Sending Forth" of the Second Part, he shows a clear self-confidence about the style and mode of presentation he has chosen. The allegorical mode is, of course, in contrast with the "great plainness of speech" (II Cor. 3: 12) which Bunyan consciously chooses as his style. According to Angus Fletcher, "Though allegory may be intended to reveal, it does so only after veiling a delayed message which it would rather keep from any very ready or facile interpretation" (330).

The advantage of "similitudes" to Bunyan is that, as Baird points out, "they reveal known truth and they conceal it" (16). With St. Paul, Bunyan virtually says, "We speak the wisdom of God in a mystery, even the hidden wisdom. . . [T]he natural man receiveth not the things of the Spirit of God: for they are foolishness unto him: neither can he know them, because they are spiritually discerned" (I Cor. 2: 7, 14). Thus, the allegorical mode, no less than the plain style, defines the audience which Bunyan addresses, an audience of which Bunyan was acutely aware. For the moment, we simply note both the consciousness and the confidence with which Bunyan makes his artistic choices in the Second Part. He no longer cajoles the reader; he cheerfully admits

that his choices reflect his tastes, and summarily dismisses from his readership those who do not share his enthusiasm:

> Some love no Cheese, some love no Fish, & some
> Love not their Friends, nor their own House or Home;
> Some start at Pigg, slight Chicken, love no Fowl,
> More than they love a Cuckoo or an Owl.
> Leave such, my Christiana, to their choice,
> And seek those, who to find thee will rejoyce. . . .
>
> (171.5)

Since we lack manuscript versions of Bunyan's works, we know little about his method of writing and revision. We can be sure that there was extensive revision, even if we must argue only from the limpid clarity of the style. We do have one or two clues as to Bunyan's own awareness of the writing process, and these point in the direction of conscious artistic awareness and diligence in his craft. As early as the 1665 writing of The Holy City, Bunyan was exercising careful craftsmanship. "First with doing and then with undoing and after that with doing again I thus did finish it," he writes (quoted by Brown 161). The "doing. . undoing and. . doing again" is a wholly familiar process to any writer--especially to one who aspires to "plainness of

speech," an effect much harder to achieve than might appear to the reader. As Zinsser says, "A clear sentence is no accident" (13). Contrary to earlier critical opinion that Bunyan was a naive writer, the clarity and simplicity of his style argues for the conscious artistic crafting of his works.

A particularly interesting and telling passage which indicates Bunyan's growing awareness of the act and art of writing is found in The Holy War (1682). Since this is his major work written closest to the time of the writing of The Pilgrim's Progress, Second Part, the attitude expressed may be seen as illustrating Bunyan's mature awareness of the artistic endeavour. In the passage, Emmanuel, having reconquered Mansoul and led in a purge of its most vicious citizens, sets up "one Mr. Experience that waiteth upon that noble captain, the Captain Credence" as a captain.

> Then said the Prince to the young gentleman, whose name was Mr. Experience, 'I have thought good to confer upon thee a place of trust and honour in this my town of Mansoul. . . .Thus Captain Experience came under command to Emmanuel for the good of the town of Mansoul. He had for his

lieutenant one Mr. Skilful, and for his cornet,
One Mr. Memory. (HW 155)

The importance of experience within the Puritan tradition is evident in the abundance of written conversion stories and spiritual autobiographies produced in this period, extensions, perhaps, of the testimonies presented to the elders in application for church membership. In the paradigmatic presentation in The Holy War, Captain Experience is joined by two other native Mansoulians in defense of the spiritual state: Skilful and Memory. It seems that Bunyan here goes beyond the Puritan concern with experience itself to emphasize that experience becomes more serviceable to Mansoul when it is joined by the writer's great allies: skill and memory. The artistic triad of Experience, Skilful, and Memory underlies each of Bunyan's major literary works, as he draws on his memories of his own spiritual experience to reflect by means of his writing skill on the common pilgrimage. Had Bunyan not lived and reflected upon the experiences recounted in Grace Abounding, he could never have written the vivid and convincing scenes of The Pilgrim's Progress. In both parts of The Pilgrim's Progress the continual reiteration of events forces a character to "relive various experiences

toward clearing up his own confusion and correcting his own mistakes" (Iser 19). "Captain Experience" appears in The Pilgrim's Progress, Second Part in the person of Mr. Great-heart. And Bunyan gives to Gaius the role of speaking on the importance of experience. "I have bin trained up in this way a great while: Nothing teaches like Experience. . ." (263); and later, confirming Mr. Honest's verse sermon, Gaius says, "It is right. . .good Doctrine, and Experience teaches this" (265). But experience alone does not produce the art that is "for the good of. . .Mansoul." Only in combination with "Skilful" and "Memory" is "Captain Experience" effective. Bunyan, the conscious artist, has, in this passage in The Holy War, articulated the relationship between the essential elements of his art.

Bunyan has a clear sense not only of the relationship between the elements of his art, but also of his relationship as an artist to his completed work. This may be inferred from his objectification of the work as he presents it to the public. His "little Book" (167) has a personality and a voice of its own and discusses various problems of presentation and acceptance with its author in a series of Objections and Answers. Seeing and responding to

a work as object is the very essence of the artistic perspective. The Pilgrim's Progress, Second Part is perceived by its author as an artifact, an object which, once made, has an existence separate from the author.

As he sends forth The Pilgrim's Progress, Second Part, Bunyan is no longer diffident about there being an audience for his fiction. He now knows that he has a large and responsive audience. As for those who do not like his style, we have already seen how they are ruled out from his readership with a distinctively Puritan exclusiveness (cf. his curt dismissal, "The Philistines understand me not," in the introduction to Grace Abounding [1]). Yet Bunyan is certainly not indifferent to his intended audience, warmly inviting his previous readers to enjoy this book and showing no small delight in the unanticipated size of that audience. He states that his work is intended "For Young, for Old, for Stag'ring and for stable" (170). The concluding lines of "The Sending Forth" indicate the breadth of the audience for which Bunyan intends the book:

> Yea may this Second Pilgrim yield that Fruit,
> As may with each good Pilgrims fancie sute,
> And may it perswade some that go astray,

To turn their Foot and Heart to the right way.
(173.32-36)

In both parts of The Pilgrim's Progress, Bunyan writes for a dual audience: the main body of his readership who are, like Bunyan, Puritans; and the outside edge of his readership who are not yet numbered among "the elect," but who, through the book, might hear the call of God. There does seem to be a slight shift in emphasis, however. In the First Part, Bunyan's primary intention seems to be to introduce the reader to the faith, in the Second Part his primary purpose seems to be to encourage the reader in the faith. And yet, while the Second Part is written even more clearly for the already-convinced Puritan than the First Part, Bunyan continues to include non-believers within his implied readership. He addresses this "fringe audience" directly in a remarkably stern marginal gloss: "Mark this, you that are Churles to your godly Relations" (177). In general, however, Bunyan is as courteous to his entire audience as is Great-heart to the pilgrims.

Despite evidence of conscious artistry, the Second Part of The Pilgrim's Progress, has long been seen as a poor shadow of the First Part. Nineteenth-century criticism followed Coleridge in a "bias in favour of Part I," as

Keeble notes in his review of critical views (1). Even as ardent a Bunyan devotee as his biographer, John Brown, can manage only this accommodation:

> [T]his Second Part of The Pilgrim's Progress is not altogether unworthy of the First. Inferior to that no doubt it is, has more incongruities, is less powerfully sustained, and presents dialogues of mediocre type. . . .Yet when all deductions have been made, we feel that it carries. . .enough of charm and individuality all its own to entitle Christiana to go hand-in-hand with Christian on his pilgrimage through time. (264)

In this century the stature of The Pilgrim's Progress, Second Part has grown among the critics, such that ". . commentators have come to see Part II not as inferior to Part I but as different from it" (Keeble 1). Most recently, critical attention has been directed to finding the ways in which the Second Part is integrally related to the First. Keeble notes the many verbal, structural and thematic links that make the two volumes complementary parts of one whole vision of salvation. "What is happening [in Part II] is that Bunyan is both placing that heroism in a new

perspective and enlarging the scope of his conception of it . . . . We could almost say that it is only in Part II that Christian assumes the hero" (16-17). Talon likewise concludes, "This sequel is not a repetition, but a conclusion. . .reveal[ing] Bunyan's advancement in the knowledge of the soul. If the first part of the work taught men how to die, the second teaches them how to live" (158, 161).

One unifying link which I have not seen pointed out is related to the genre of The Pilgrim's Progress, which Northrop Frye claims to be "quest-romance" (Anatomy 194, 305). Part of the task of the hero in the quest-romance is the rescue of the heroine. Bunyan ingeniously works out this plot within the framework of Christianity, with Christian having of necessity to repudiate the claims of his wife and family in order to bring about their rescue or salvation. The Second Part is thus essential to the completion of the quest-romance; the frequent mention throughout the Second Part of the effect of Christian's lonely pilgrimage on the salvation of his wife and their children makes it clear that Bunyan completes Christian's quest not with the death scene at the end of the First Part, but with the closing scene of the Second, where it is evident that because of his home-leaving in search of salvation,

the entire two-part work exemplifying Jesus' saying, "Except a corn of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit" (John 12: 24).

There is, throughout the Second Part of The Pilgrim's Progress, a strong sense of control, of management of effect--in short, of artifice. Forrest goes so far as to see this as the greatest difference between the two parts of The Pilgrim's Progress:

> A deepened awareness of the ultimate significance of art and the art-form is. . .what most clearly separates the Second part of The Pilgrim's Progress from the first. . . . Bunyan. . .writes in the Second Part of 1684 his testament to the truth and beauty of [the] divinely-ordered world of the imagination. ("Vision" 115)

As we look more closely at one of the clearly "artificial" elements of the story--the use of unifying symbolic motifs--we can see the sure hand of Bunyan, the artist. A number of these motifs are obvious: the recurring motif of "musick," which includes frequent mention of musical instruments and might be seen to include the

percussive knocking which is heard at the beginning as first Christiana and then Mercy knocks insistently at the Gate (188, 189), and again near the end of the tale in the assault on Doubting Castle: "When they came at the Castle Gate, they knocked for Entrance with an unusual Noyse" (281). The musical motif most certainly includes song--from hymns (e.g. "Let the most blessed be my guide" [187], and "Who would true Valour see" [295]) to "countrey" birdsong (235); and, very memorably, dance ("and to dancing they went in the Road. True, [Ready-to-Halt] could not Dance without one Crutch in his Hand, but I promise you, he footed it well. . ." [283]). The "Musick in the House, [and] Musick in the Heart" is answered, finally, by "Musick also in Heaven" (222).

Another motif is that of "family" which includes both blood and marriage relationships, and is extended to include a widening number of pilgrims, so that the company in both its steady growth and its diversity symbolically figures the church, "the whole family in heaven and earth" (Ephesians 3: 15). Related to the motif of family life and relationships is the motif of eating and feasting, ranging from the stolen fruit which caused Matthew's illness (194 cf. 228 - 230) through to the emblematic feasting at Gaius' Inn (262, 263). F.R. Leavis notes, "The theme is pilgrimage, but the

distinctive note is that of a family party. . . . '[P]uritan' must not be taken to suggest a stern or morose austerity, or. . .any indifference to the graces of life. Bunyan's 'homely' spirituality entails no contempt for the good things of this world" (219). When the family and feasting images are placed into the overriding biblical context in which the consummation of the Church's relationship to Christ takes place at "the marriage supper of the Lamb" (Rev. 19:9), the motif effects unity not only internally within the work, but also externally in the larger context of Christian symbolism.

However, the symbolic or emblematic motif which is most convincing as a demonstration of Bunyan's conscious art in the Second Part is that of the mirror. Baird states: "Bunyan clearly accepts, as the mirror image implies, the mimetic principle of art as an imitation of inward and outward actualities," inviting the reader, "to understand his own spiritual condition better after reading" (10,11).

Hints of the mirror image in the Second Part lead up to the finely etched vignette of Mercy's longing for "The great Glass that hangs up in the Dining-room" (287 - 288). Forrest thoroughly explicates the symbolic significance of "Mercy with her Mirror," seeing the imagery as a reflection

of the Virgin Mary and thus a veiled symbol of salvation. He finds, further, that:

> The Second Part of The Pilgrim's Progress communicates an artistic self-consciousness that is far more pronounced than in the earlier piece, and it is possible to acknowledge in this late study of Mercy with her mirror an evaluation by Bunyan of his own work, for the underlying acceptance of the looking-glass figure as Word of God and indicator of the soul's inner state is a total comprehension of art as a device through which the sinner is brought face to face with the iniquity of his own mind and taught to see himself as he really is. ("Mercy" 126)

While the mirror image does not receive full development until the scene of Mercy's longing, the motif is introduced early in the work by means of a marginal notation to the same biblical reference which later identifies the Glass for which Mercy longs: James 1:23 (178 cf. 287). In the earlier marginal note, the reference is expanded to

include verse 24 and 25 as well. The text adjacent to this marginal note does not mention a mirror, but a comparison between the text and the Scripture is illuminating:

Text

> For tho' I formerly foolishly imagin'd concerning the Troubles of your Father, that they proceeded of a foolish fancy that he had, or for that he was over run with Melancholy Humours; yet now 'twill not out of my mind, but that they sprang from another cause, to wit, for that the Light of Light was given him, by the help of which, as I perceive, he has escaped the Snares of Death. (178).

Scripture

> 23 For if any be a hearer of the word, and not a doer, he is like unto a man beholding his natural face in a glass: 24 For he beholdeth himself and goeth his way, and straightway forgetteth what manner of man he was. 25 But whoso looketh into the perfect law of liberty, and continueth therein, he being not a forgetful hearer, but a

> doer of the work, this man shall be blessed in his deed. (Jas. 1:23-25).

The mirror of the Word, alluded to in the marginal Scriptural reference, is identified in the text with "the Light of Light," merging the two Renaissance images of light and mirror. It is by means of the mirror of the Word and the light it reflects that Christiana is able to re-evaluate her response to Christian's soul-struggle and now "perceive." She has been formerly "the natural [wo]man [who] receiveth not the things of the Spirit of God" (I Cor. 2:14), but a dawning of "spiritual discernment" is taking place in her mind.

The mirror motif is again picked up by Bunyan in the sanctification and sealing scene at the end of the pilgrim's stay at Interpreter's House. Here, the narrator first acts as mirror to reflect to the reader, "This seal greatly added to their Beauty, for it was an Ornament to their Faces" (208). Then, as though fascinated with the mirroring of the beauty of the two transformed women, the narrator shows them mirroring each other's beauty:

> When the women were thus adorned they seemed to be a Terror one to the other, for that they could not

> see that glory each one on her self, which they could see in each other. Now therefore they began to esteem each other better than themselves. For, You are fairer then I am, said one, and, You are more comely then I am, said another. The Children also stood amazed to see into what fashion they were brought. (208)

Although there are echoes of the mirror of folklore ("Who's the fairest of them all?"), Bunyan rings very surely the Christian changes. Instead of being an instrument of vanity, the mirror is now an instrument of "True humility." It is with the background of these earlier mirror incidents that Mercy's mirror assumes the importance it does in the narrative.

The question of whether Bunyan added the early marginal note to the James text after writing the "Mercy and her Mirror" scene is unanswerable. It is not one of the "great many marginal notes" which Sharrock indicates as having been added to the Second Edition (Intro. ci). If we could know that, after writing the story, Bunyan recognized and emphasized the centrality of the mirror image by adding the early marginal note, we would have strong evidence of self-conscious artistry. The rather oblique connection of

the marginal reference to the text suggests that this might, indeed, have been the process of composition; but, of course, such a deduction could not bear the burden of proof. At any rate, the mirror motif is a unifying element in the text of the Second Part and highly illuminating of the central Puritan concern for both self-examination and inner illumination by the Word. It is also worth noting that Bunyan takes a Scripture which specifically speaks of a man looking in a mirror and in three passages applies it to women, thus linking it with another concern of the author: to "speak on the behalf of Women, to take away their Reproach" (261).

In this chapter, we have examined some evidence for Bunyan as a self-conscious artist for whom The Pilgrim's Progress, Second Part is the supreme achievement. While the Second Part has not enjoyed the popular acclaim of the First, it is in no way a second-rate performance. Nor is it, as Sharrock states, "the sequel bearing no particular formal or artistic relation to the original story but serving to perpetuate a popular character or situation" (Casebook 174). As we have seen, the Second Part is deeply and consciously related to the First, and serves as a memorable conclusion not only to Christian's lonely pilgrimage, but to Bunyan's artistic endeavours.

We have sought to establish Bunyan's deliberate selection of literary style and mode, his conscious awareness of and attention to the writing process, his awareness of a specific and definable audience, and his development of unifying motifs as evidence of his maturity and self-consciousness as a writer. While we do not know much about how Bunyan composed, we have viewed his workmanship as the mirror of his artistry.

As late-come readers of Bunyan, we join a large and admiring public. For Bunyan, it would be no insult to learn that "for the most part [his] readers consisted of the uneducated masses and dedicated Puritans" in the years immediately after its publication (Santa Maria 26). After all, it was written of Jesus that "the common people heard him gladly" (Mark 12: 37). In the "Advertisement from the Bookseller" to the Fourth Edition, N. Ponder speaks of the popularity of the First Part which had already "sold several Impressions. . .with good Acceptation among the people." Bunyan would have considered himself in good company both with his Lord and with his common-folk readers.

What would have surprised Bunyan much more than the commonness of his original audience would be the favorable critical attention his works have now come to receive. An audience analysis finds the contemporary audience of the

Pilgrim's Progress to be "extremely diversified. . . [P]eople from all walks of life. . .are reading Bunyan and talking about him. It is almost impossible to generalize across such a heterogeneous audience" (Santa Maria 146). Although The Pilgrim's Progress has dropped from the place it held for more than two hundred years as the world's most widely read book after the King James Bible, critical readers are increasingly responding to Bunyan's artistry. If they no longer regard him as spiritual mentor, they at least find him to be a master of the English language. Bunyan's courtesy to his readers continues to be reciprocated by careful and responsive reading of his texts.

II. Interactive Texts and Involved Readers

Bunyan's artistic maturity and virtuosity are displayed clearly in The Pilgrim's Progress, Second Part in his use of multiple concurrent texts to convey not only the story of Christiana's pilgrimage and its spiritual meaning, but also its relationship to the First Part, to the Bible, and to the reader's personal spiritual experience.

Baird sees the artistic challenge met by Bunyan to be the resolution of the "conflict between the demands of two allegorical principles, the 'mimetic' and the 'dialectical.'" Baird traces Bunyan's artistic development towards increasingly realistic mimesis most fully realized in the Second Part of The Pilgrim's Progress (14). In this chapter, however, we shall consider the ways in which Bunyan reconciles the narrative and hortatory elements of allegory by the creation of a dual text cross-referenced to outside texts interactive with the story. This multiple text creates a reading experience demanding a high level of reader involvement.

In the core text, within the ongoing story of Christiana's pilgrimage, Bunyan introduces hortatory material by having the characters comment upon and elucidate the spiritual implications of the story-events through doctrinal discourse, as in Great-heart's sermon on Word and Deed (209-212); or through shorter didactic or expository "set pieces," such as Gaius' teaching on behalf of women (261). Spiritual lessons are frequently summarized and generalized in rhymed verse such as the cautionary lines inscribed under the Stage on which the punishment of Timorous and Mistrust is displayed (217-218). Iser notes that "the verse abstracts from the concrete instance in order to offer all Christians general criteria of conduct. . (11). Only very occasionally does the narrator interrupt the story to give a hortatory comment such as, "Wherefore let Pilgrims look to themselves, lest it happen to them as it has done to these, that, as you see, are fallen asleep, and none can wake them" (299). The infrequency with which the narrator directly teaches is strong evidence of Bunyan's conscious artistic control. Bunyan, the preacher, pulls back from the core text, even bridling his fictive narrator, allowing the characters involved in the action of the story to do the teaching.

However, the preacher is not entirely absent. Adjacent to the core text, like a voice at one's elbow, is another text: the text of the marginal notes. These serve to keep us aware of the author's didactic intention and to continuously narrow our range of possible interpretation. According to Fletcher, "Since allegorical works present an aesthetic surface which implies an authoritative, thematic, 'correct' reading, and which attempts to eliminate other possible readings, they deliberately restrict the freedom of the reader" (305). Certainly Bunyan intends no ambiguity to cloud the interpretation of his story, and while the core text has the veil of mystery which is the mark of allegory, in the margins he spells out his meanings clearly enough that "wayfaring men, though fools, shall not err therein" (Isaiah 35:8).

Bunyan's skilled use of marginal notations in interaction with the core text draws our attention to a special artistic feature of The Pilgrim's Progress, Second Part: that of inter-textuality. While the core of the text is the story of Christiana's quiet and gracious pilgrimage, an almost regal "progress," that text is not only buttressed by marginal notations, but continually cross-referenced, both within the text and in the margin, to the First Part. Bunyan assumes that the reader of the Second Part has

already read the First Part, and uses this second pilgrimage to rework many of the scenes of the First Part. "[W]hat my first Pilgrim left conceal'd, Thou my brave Second Pilgrim hast reveal'd," Bunyan says in his "Sending Forth" of the Second Part (171). (The relationship which Bunyan establishes between the two parts of The Pilgrim's Progress may have been, in his mind, analogous to the relationship his readers would have understood as existing between the Old and New Testaments. A rhyme which I recall hearing in sermons during my childhood is very similar: "The New is in the Old concealed; the Old is in the New revealed.")

Keeble demonstrates convincingly that "Part II amplifies the meaning of Part I through a fiction which is itself bound up with that of Part I. . .[and thus is] artistically, as well as morally, relevant" (11). The Second Part serves as a commentary and enlargement of the First, not merely in continuing the story to its culmination in the "household salvation" of Christian's family, but by at every point enriching and extending our understanding of the pilgrim experience.

Thematic concerns aside, the continuous linking of the Second Part with the text of the First Part creates deep and active reader involvement. Susan K. Howard claims the most

productive relationship between author, text, and reader to be one in which "the author. . .challenges the reader to aid him in achieving the reality of the literary work." In this relationship, she sees creation of the work coming about through "the sympathetic imaginings of the reader applied to a text that calls out for such involvement" (288).

In these terms, Bunyan creates a highly productive relationship with his reader, the text "calling out" for reader involvement in reading, cross-referencing, and interpreting activities. The reader is expected not only to have read, but to have remembered, and now to be ready to reconsider and amplify his or her understanding of the events of the First Part. Thus, reading The Pilgrim's Progress, Second Part involves much more than following the story line; or even, as in reading the First Part, following the story line while arriving at correct allegorical interpretation. Reading the Second Part involves following the story line and arriving at an allegorical interpretation while at the same time recollecting and reinterpreting an earlier sequence of allegorical events. Since, as Iser points out, remembering and reflecting on experience is essential to the certitude of salvation for which the Puritan longed, the actual act of reading The Pilgrim's

Progress is mimetic of the Puritan meditation on things past in the hope of finding evidence of election (19).

If reading is mimetic of life in the First Part, it is even more clearly imitative in the Second Part, where the recollections are not only of events in the current pilgrimage but of the completed pilgrimage of one who has already completed the course. The reinterpretation of the "frey" in the Valley of Humiliation is a particularly clear case in point. In the First Part, Christian's fortitude is the dominant impression in his conflict with Apollyon. In the Second, the pilgrims are guided by Great-heart to re-evaluate Christian's experience: ". . that frey, was the fruit of those slips that he got in his going down the Hill. . . . This Valley of Humiliation is of itself as fruitful a place, as any the Crow flies over. . ." (236). The success of the weaker pilgrims in this once-fearsome Valley reminds the reader that pride is the cause of the intensity of much of Christian's struggle, and that the Christian life can be successfully lived in a more humble and less heroic style.

Another text which is everywhere interactive with the core text is the Bible. The use of Biblical texts and stories, through direct citation or allusion, with or

without marginal references, demands that the reader be involved with the core text in yet another way. While reading the story, the reader is also interacting with the biblical text which, to the Puritan reader, was unequivocally the Word of God. The physical presence of scriptural references and words in the core text and margins adds an impressive weight of biblical authority to the work, and signifies the strong presumption on the part of Bunyan that, in the text as a whole, God speaks to his people as he would through "anointed" preaching. What is daring about this is not the conviction that God can speak through a human vehicle--a Puritan commonplace--but rather the assumption that God could speak his truth through fiction. It is this daring presupposition which Bunyan defends in his prefaces and supports throughout his text with scriptural citations, allusions, and reference notes.

The reader of The Pilgrim's Progress, Second Part, is not merely "hearing" a story told; he or she is involved in the making of meaning from a particularly rich and provocative text which calls on one's experience of reading the earlier allegory and one's knowledge of the Bible. What makes the text even more interesting and demanding is that the reader is presumed to be linking the multiple text to a

subtext of subjective spiritual experience, matching personal perceptions and expressions of the Christian experience against the mapping of the topography of the life of faith offered by the allegory. The impact of The Pilgrim's Progress on the entire subsequent literature of the English language may be partly a result of the intense reader involvement required in the reading of the interactive multiple texts of The Pilgrim's Progress, the complexity of which is even greater in the Second Part than in the First.

For a twentieth century reader, accustomed to pages of unbroken print, the text of The Pilgrim's Progress is visually rich and challenging. The text that Bunyan has produced in his "plain style" is richly textured--his garment of style again similar to Puritan dress in which "the materials employed, such as lute-string, heavy silk, cloth and velvet, were rich in subdued tones" (Wilcox 159). Although the most important and insistent visual aspect of the text of The Pilgrim's Progress is the presence of marginal notations, we shall postpone our consideration of both the visual and artistic importance of the marginalia until after briefly noting a number of other interesting--although admittedly less important--visual

aspects of text. Extensive capitalization and italicization; the use of rhymed verse and name-tagged dialogue; and, in early editions, the use of asterisks, daggers, and even reference letters: these are some of the visual aspects of Bunyan's demanding and richly rewarding text.

The seventeenth century reader of The Pilgrim's Progress might not, of course, have been so impressed by the visual aspects of text which challenge and intrigue a twentieth century reader, since familiar texts such as the Authorized Version of the Bible and Foxe's Book of Martyrs were also richly pointed. The book had not yet become as visually bare a thing as it is today. Books of the sixteenth and seventeenth century still bore some marks of their relationship to manuscripts of the medieval monasteries. However, within a few editions of The Pilgrim's Progress, the process of visually simplifying the text was underway with the deletion of reference letters linking text to marginal gloss. In the nineteenth century, the unnamed editor of a facsimile reprint of the first edition (London [1876?]) comments on the visual aspects of the original text, noting:

> . . .a very irregular use of capital letters, and the greatest profusion of italics, the employment now of asterisks and now of letters for reference to the notes, and the use of certain characters differing in form from modern letters and not commonly used in books of the seventeenth century.
>
> (ii)

Although we cannot reconstruct the visual impact on the seventeenth century reader, it is fair to say that the text was, even by seventeenth century standards, a visually striking one.

Examination of early editions strongly reinforces the sense of a visually elaborate text. Names of characters and places and of items with emblematic or symbolic meaning are most often italicized within the text. In the marginalia, the italicization is reversed, with the main body of the note in italics and the name of the characters in Roman print. It would appear that Bunyan intends by the italicization to draw attention to the underlying meaning denoted by a name. By this means, the allegorical intention is continuously emphasized and the reader is prevented from reading as mere story what Bunyan intends for spiritual

edification.

Embedded scriptural quotations are also frequently italicized and thus heightened in their effect. Bunyan uses scripture conceived of as "texts" to illumine his meaning. Northrop Frye points out that the individual numbering of verses, and printing of each verse as a separate paragraph common in the Authorized Version creates:

> [t]he conception of the "text". . .implying that the Bible is a collection of authoritative sentences, and that the center of the entire Biblical structure is whatever sentence one happens to be looking at. . . . Ideally, every sentence is the key to the whole Bible. . .the text lead[ing] us, like a guide with a candle, into the vast labyrinth of the Scripture. (Great Code 208)

Bunyan's scriptural texts are embedded within his narrative core text, the resonant rhythm and authoritative tone of the Authorized Version in continuous counterpoint to the nearly oral tone of Bunyan's plain style. One example will serve to demonstrate the textual variation which the embedded scripture creates, the visual technique of

italicization heightening and dramatizing the aural effect of the quoted scripture, as well as simply setting the quoted material apart from the main text:

> Greath. This is like doing business in great Waters, or like going down into the deep; this is like being in the heart of the Sea, and like going down to the Bottoms of the Mountains: Now it seems as if the Earth with its bars were about us for ever. But let them that walk in darkness and have no light, trust in the name of the Lord, and stay upon their God. For my part, as I have told you already, I have gone often through this Valley, and have been much harder put to it than now I am, and yet you see I am alive. . . .
>
> (242-243)

In this passage, the nearly oral tone of the narrative, ("this is like doing business") becomes incantational in a series of parallel similes reaching deeper and deeper into the experience of depression, echoing and personally applying Jonah's prayer from the whale's belly but not precisely quoting it (cf. Jon. 2:5,6). This "descent of the soul" concludes, "Now it seems as if the Earth with its bars

were about us for ever." The subjunctive verb in this summary clause is the first hint of hope: what seems is not necessarily what is. It is to this implication of hope that the scriptural admonition is linked. It is confidently quoted without concern for recontextualizing, the passage pivoting in the direction of hope on the initial "but" of the embedded biblical sentence. The passage ends with a personal testimony: "For my part," with the friendly familiarity of the narrator restored in the phrase, "as I have told you already," and the passage returning to the tone of oral address with the idiom "much harder put to it" and the inclusion of the reader/listener in the phrase, "and yet you see." Thus, the narrative voice very subtly modulates from story to poetry to embedded pericope and back to story-telling, with the italicization heightening the reader's awareness of the melding of oral and biblical styles into a distinctive narrative rhetoric.

Italics are also used to keep voices distinct from one another within dialogue as well as for inset rhymed verse. In The Pilgrim's Progress, Second Part, rhymes embedded in the text include hymns (295); summaries of action (208, 209); brief sermons (238); and riddles and their "openings" (262-264). Visually, the rhymes create a diversion from

text, similar to that offered by the dramatic form of some of the dialogue. In addition, the italicized form of the verse adds to its metrical gait for a kind of lightness, a skipping or dancing effect, which serves as a variation on the prose narrative norm.

The use of the name-tagged dramatic dialogue form for a good deal of the directly reported discourse in the text creates another kind of visual texture. While the text very often links conversation to narrative by means of the usual connectors even within name-tagged dialogue--using phrases such as "Then said. . ." (275); "These things, said Mr. Penitent" (277); "Then Mr. Great-heart replyed" (284)--in dialogue it comes close to the direct representation of drama, and uses the dramatic form frequently. The effect is, again, multiple. The dramatic nature of the dialogues is enhanced. Characters virtually step out of the story onto the stage of the reader's mind, with the narrator receding to the wings. Perhaps this effect is most notable in the miniature dramas of Mrs. Timorous's gossip-session with her neighbors (184-185) and Mercy's discussion with Prudence of Mr. Brisk's courtship (227-228). The use of name-tagging breaks up the text visually, affording further variation to the potentially

plodding effect of a travel tale. The name-tagged dialogue scenes are unusually sprightly; perhaps only the Puritan resistance to the theatre kept Bunyan from becoming a dramatist. The fact that not all dialogues are name-tagged nor that there is any apparent consistency as to which ones are tagged is part of the idiosyncratic nature of The Pilgrim's Progress in both parts. Behind the inconsistencies, one catches a glimpse of the author, at once artist and busy pastor, catching and repeating the cadence of the conversation around him and sensing its dramatic potential for persuading his readers.

The visual impact of the marginal notes is the most distinctive aspect of the text of The Pilgrim's Progress. In using marginal notations, Bunyan is following an established custom of presentation of Biblical commentary or doctrinal instruction. The stories in Foxe's Book of Martyrs (1641 edition), for example, are indexed by marginal notes. Since that work and Arthur Dent's The Plain Man's Path-way to Heaven are two works which we know for certain influenced Bunyan (Talon 24), their visual lay-out is worth noting. The 1641 edition of Foxe's The Book of Martyrs which I examined in the Bruce Peel Special Collection at the University of Alberta is a large

double-columned book, with marginal notations indexing the stories by name of the martyr. An early edition of Dent's book which I also examined is a small chapbook with marginal notes serving indexing and referencing functions, such as noting "Nine Predictions or foresigns of wrath" adjacent to the list in text, or offering biblical references. Then-current editions of the Authorized Version of the Bible were also rich in marginalia offering explanatory and interpretive notes, translator's notes with variant readings, and cross-references to related scripture passages. In the preface, "The Translatour to the Reader," the core text of a 1649 edition examined has marginal notes to the right and left, with the notes to the right summarizing and indexing ideas, and the notes to the left offering sources or words in the original languages. The marginal notes are specifically defended in the preface, the defence carrying its own marginal note: "Reasons moving us to set diversity of senses in the margine. . . ." The translators ask the reader: ". . .doth not a margine do well, to admonish the Reader to seek further, and not to conclude or dogmatize upon this or that peremptorily?" (x).

Milton's comment on the use of marginal notes in his introduction to The Christian Doctrine reveals how

standard was the practice of using marginal notations in religious discussion:

> And whereas the greater part of those who have written most largely on these subjects have been wont to fill whole pages with explanations of their own opinions, thrusting into the margin the texts in support of their doctrine with a summary reference to the chapter and verse, I have chosen, on the contrary, to fill my pages even to redundance with quotations from Scripture, that so as little space as possible might be left for my own words, even when they arise from the context of revelation itself. (921)

The visual lay-out of the Bunyan text is thus a familiar one to the seventeenth century reader. But in Bunyan's fictional text, the marginalia have a special function. The author's presence in the marginal notes is a continual reminder that this fiction is not to be read as mere entertainment, but as commentary and teaching. The effect of "thrusting into the margin the texts" in support of the material in the main text is that the reader feels

not only that the material is weighty but that it is amply buttressed and supported. The scriptural authority buttresses the fictional narrative and adds weight to its allegorical meaning.

The visual lay-out of the page, with its core text and marginal notations, forces the reader to continuously read in two places and two modes virtually simultaneously. The significance of this to an allegorical presentation is quite obvious. The allegory is more than it seems. It is story and meaning. Bunyan's textual lay-out is mimetic of the very act of reading and responding to an allegory. Sharrock demonstrates an inverted response to the text when he says, "It may be allowed that much of this [i.e., Valiant for Truth's story] is symbolic. . .but the doctrinal or scriptural emphasis of the marginal glosses cannot alter the impression made by the narrative" (John Bunyan 149). The fact is that Bunyan's whole intention is only realized in the reading of the text through the lens of the marginal glosses; as Keeble points out, "it is the preachers', not the artists' [sic], motive he expresses" (7). Artist though he is, Bunyan is always more concerned with instruction than with delight.

While it is not surprising that Bunyan would use the format of core text buttressed by marginal notes, what is surprising and impressive is the flexibility with which he uses the marginal notations. The marginal notations are far more than mere Scriptural references in support of the main text. They serve to maintain a non-intrusive but continuously present authorial voice. One could wish we knew whether Bunyan added these after he wrote the text while re-reading (and thus while acting as a primary audience to the work), adding points and generally enriching the text, the marginal notes thus being part of the "re-making" of the work; or whether he added the marginal notations as he worked. Marginal notes continued to be added to the early editions of The Pilgrim's Progress, according to Sharrock's introduction to the standard text (lxxxiii, xcv, ci). This fact would tend to suggest that the marginal notes as a whole may have been additions to the text after its writing. Whatever was the process of composition, the result is that we have a core text written in the persona of a fictive narrator; and a set of marginal comments in which we hear the bona fide voice of the author. By means of the marginal notations, the author, a courteous and always-present companion, walks

alongside us as we read, guiding us in our interpretation of his tale.

The marginal notes thus function in a way which the Puritan reader might have found similar to the teaching of the Holy Spirit, the One present when the Scripture is read to "teach. . .all things, and bring all things to . . remembrance" (John 24: 26 cf. I John 2: 20). This spiritually guided interpretation of Scripture gave the Puritans the confidence in approaching the Bible which is expressed by Milton in The Christian Doctrine:

> The Scriptures. . .partly by reason of their own simplicity, and partly through the divine illumination, are plain and perspicuous in all things necessary to salvation, and adapted to the instruction even of the most unlearned, through the medium of diligent and constant reading.
>
> (1039)

As the alongside interpreter, Bunyan could, by use of the marginal notations, make sure that his allegory was "plain and perspicuous" for all his readers. As readers, our engagement with the author of the text becomes

continuous, yet functions without frequent authorial intrusion. In the margins, Bunyan himself is most evident, most personally present in his work. While there is no doubt he is metamorphosed in a number of characters, ranging from Christian and Great-heart to Mr. Honest and Mr. Fearing, in the margins he speaks as the Puritan preacher.

Artistically, the use of the marginal notations is of great importance. Because of the the marginal notations, the "narrator" of the story and the "author" of the work are more clearly distinct from one another than might have been expected in so early a fiction work. Ironically, this withdrawal of the direct authorial presence--even if only as far as the margins--is the beginning of a process in English fiction which culminates in the twentieth century doctrine that the author must create the illusion of being totally absent from his story (Booth 23-25).

The marginal notes serve to provide the authorized interpretation of the dream-vision. Bunyan would be influenced to provide such interpretation not only by his own preacherly instincts and motives, but also by the importance given to interpretation in key biblical dream accounts. In two such stories, those of Joseph and of Daniel, correct interpretation is the gift of God. When

Pharaoh demands an interpretation of his dream, Joseph replies: "It is not in me: God shall give Pharaoh an answer. . ." (Genesis 41: 16). Likewise, when Nebuchadnezzar requires that Daniel reveal both "the visions of my dream. . .and the interpretation thereof," Daniel replies: "[T]here is a God in heaven that revealeth secrets." (Daniel 2: 28). Bunyan is very conscious of being both dreamer and interpreter, and within the core text has Christiana comment upon the nature and uses of dreams:

> We need not, when a-Bed, lie awake to talk with God; he can visit us while we sleep, and cause us then to hear his Voice. Our Heart oft times wakes when we sleep, and God can speak to that, either by Words, by Proverbs, by Signs, and Similitudes, as well as if one was awake. (223)

By offering interpretation, Bunyan signals to his readers the authoritative, spiritual nature of the dream-vision. When a messenger comes to Christiana's door, the interpretive note in the margin explains the situation in doctrinal terms: "Conviction seconded with fresh Tidings of Gods readiness to Pardon" (179). This ongoing

interpretation of the dream by translating story into doctrine is one of the primary functions of the marginal notes.

The validation of statements made within the text by referencing them to scriptures is a second function of the marginal notes. These references may be supplied for scriptures cited or alluded to within the core text or may supply references to auxiliary and supportive scriptural passages. While a full and systematic study of the ways in which the scriptures are used in these references is not a part of this study, it is clear that the scriptures are used textually, often typologically, and sometimes with considerable sophistication in cross-textual networking within the biblical sources. An example of such sophistication is in the reference note to Hosea 12: 4, 5 (238), which serves to link Christian's experience in the Valley of Humiliation with Jacob's wrestling with the angel, a story told in Genesis 32. Not only does Bunyan demonstrate a wide-ranging and freely linked knowledge of Scripture himself; he assumes a similar richness on the part of his readers.

Many of the marginal notes cross-reference the main text to parallel passages in the First Part, showing simply,

"I Part pag. X" (e.g., 220, 221). The marginal notes thus serve as pegs which hold the core text in tight relationship with its two main referential texts: the Bible and The Pilgrim's Progress, First Part. The marginal notes mean that the reader is continually invited to interact with material beyond the current story or situation.

The marginal notes enrich and embroider the text in a literary sense as well as illuminating the underlying spiritual or doctrinal meanings. They offer additional allusive hints to the reader, as in the note: "Timorous forsakes her; but Mercie cleaves to her" (183), which links Christiana's leaving the City of Destruction with Naomi's leaving Moab, Mercy cast in the role of Ruth and Timorous in the role of Orpah (cf. Ruth 1: 14-16). The ripples out from this identification include the warmth of Christiana's and Mercy's relationship (which finally becomes that of mother-in-law and daughter-in-law) as well as Mercy's sheltering, as does Ruth, in "the Lord God of Israel, under whose wings [she has] come to trust" (Ruth 2: 12). Thus, an eight-word marginal note opens out on a richly suggestive biblical analogue, the significance of which is developed throughout the text.

Another way in which the marginal notes enrich the literary value of the text is by emblem identification. The marginal notations serve both to emphasize and to interpret the various emblems and symbols which Bunyan employs, and, in addition, to index them. Thus, the harassing barking dog near the wicket-gate is said, in the core text, to have "another *Owner, he is also kept close in an other man's ground; only my Pilgrims hear his barking." The asterisk is answered by a terse marginal note: "Devill" (192). As the pilgrims tour the "Significant Rooms" of Interpreter's House, the emblems are indexed in the margins along with interpretive Scripture references (199-203). The final marginal note regarding this series of "significations" or emblems is telling: "Pray, and you will get at that which yet lies unrevealed" (203). The tension between clarity and obscurity which exists throughout The Pilgrim's Progress is here brought into focus. Like the words of Wisdom, the emblems in Interpreter's House "are all plain to him that understandeth, and right to them that find knowledge (Proverbs 8:9). The emblems--which are allegories in miniature--require, as does the allegory as a whole, an Interpreter if they are to be properly understood and applied. Prudence's emblematic discussion with Matthew is

also indexed by marginal notations (231-232), as are the emblematic items of the menu at Gaius' feast (262, 263). Rosemary Freeman points out that the marginal notes actually serve to "emblematize" elements which might otherwise be read in a more generally allegorical way. She cites as an example of this the marginal note which indicates that the boys' cringing back behind Mr. Great-heart at the encounter with the Lions is "An Emblem of those that go on bravely, when there is no danger; but shrink when troubles come" (218).[3]

Another literary device, that of parallelism, is emphasized by marginal notations. Parallel scenes, such as the deaths of the pilgrims (304 - 311) or the speaking of set pieces or "sentences" (254), are indicated as parallels by the marginal notes, heightening the reader's awareness of the structure. The indexing and emphasizing of parallel passages is part of the overall indexing function which the marginal notes perform throughout the work. With the lack of chapter breaks or sub-headings in text, this is a valuable referencing function even apart from the effect of emphasizing literary qualities of the text.

A final literary use of the marginal notations should be mentioned: they provide an occasional note of the humour

which is characteristic of Bunyan. An example of this occurs in the marginal notations to the story of the doctoring of Samuel. The core text describes the medicine: "'Twas made ex Carne & Sanguine Christi. (You know Physicians give strange Medicines to their Patients). . ." (229). The smile implied in the text is amplified in the marginal note opposite where, under a listing of relevant, interpretive scriptures, Bunyan comments wryly, "The Lattine I borrow" (229).

Of course, the marginal notes are not merely functional, nor merely elaborative. The purpose of the allegory is to teach, and in the marginal notes Bunyan, the preacher, makes his points. He offers additional exhortation. For example, he adds, "Prayer should be made with Consideration, and Fear: As well as in Faith and Hope" (188) to the story of Christiana's knocking at the Gate. Many times, he draws attention to a particular point: "Mark this" (e.g., 190); or reiterates the importance of a passage: Gaius introduces to the pilgrims "A Story worth the hearing," and the marginal note echoes, "A Question worth the minding" (265). The hortatory, sermonic, or teaching function is so prevalent that the marginal notes actually become the sermon outline alongside the story.

The richly interactive text of The Pilgrim's Progress Second Part represents Bunyan's highest achievement in creating reader involvement in text, in amplifying and enlarging not only the imaginative world but also the spiritual lessons begun in the First Part, and in claiming and affirming spiritual authority for his work. More than any other aspect of text, including the increasing realism of the rendering of character and scene, the intensely interactive text argues Bunyan's consciousness and maturity both as a teacher and as a writer.

III. Chief Narrator and Inset Narrators

One of the features of the story-telling of The Pilgrim's Progress, especially of the Second Part, is the variety of narrating voices.

> The wise God will have it so. Some must Pipe, and some must Weep: Now Mr. Fearing was one that play'd upon this Base. He and his fellows sound the Sackbut, whose Notes are more doleful than the Notes of other Musick are. Tho indeed some say, the Base is the ground of Musick. . . . (253).

In the Second Part, Bunyan conducts a symphony of narrative voices. The "ground of Musick" is established and maintained by the chief narrator, whose role, tone and stance supplies a stable "Base." Variations on the themes are played by inset narrators, to whom we must also pay attention if we are to understand the power of this work. In this chapter, we will consider the chief narrator and

some of the main inset narrators as artistic creations of the author, voices which sustain and carry the themes while at the same time advancing or conveying the story events.

The presence of the same narrator in both parts of The Pilgrim's Progress is one of the artistic unifiers of the complete two-part work. In The Rhetoric of Fiction, Booth draws attention to the distinction between the real author and the "author's second self" who serves as the narrator of the tale (71). In The Pilgrim's Progress, this distinction is realized, although it is unprofitable to further divide between "narrator" and "implied author." The chief narrator is, in this work, the implied author.

The distinct voice of a fictive narrator is heard in the opening lines of both parts of The Pilgrim's Progress. In the First Part, the narrator takes a position outside the dream-vision frame and from this position, watches the dream-events and relates them to the reader.

> As I walk'd through the wilderness of this world, I lighted on a certain place, where was a Denn; and I laid me down in that place to sleep: And as I slept, I dreamed a Dream, I dreamed, and behold I saw. . . . (8)

That Bunyan means for us to identify the voice and person of the narrator in the Second Part with that of the First Part is unmistakable. What Iser says about the narrator in the First Part applies to the narrator in the Second, as well:

> The dream narrator knows that the pilgrim will win through, but the pilgrim himself does not know this. . . . And so. . .the reader has. . .extra information which puts him in a superior position and enables him to recognize and evaluate the trials and tribulations along the road to salvation. . . . [T]he narrative technique alternates between omniscient narration and dialogue. . . . [The] interest lies not in whether the pilgrim will arrive, but in what the pilgrim has to do in order to get there. This. . form of tension is epic, since the outcome. . .is already known. (8, 9)

I question, however, Iser's use of the term "omniscient narration," since Bunyan quite consistently restricts the "angle of vision" (Booth 45) of his narrator in the First Part to what he can visually see and hear from his position

outside the dream-frame. Because of that position, the narrator does, indeed, have the privilege of knowing the outcome, having already seen the whole. However, except for dialogue between Faithful and Talkative when the narrator actually moves with those characters (81-84), the narrator has a limited angle of vision which focuses on Christian and reports what he says, does, and what happens to him. Thus, rather than being an omniscient narrator, he is, in Booth's terminology, a privileged--although not a completely privileged--narrator (160).

The narrator in the Second Part has a somewhat different angle of vision from the narrator in the First Part. In the Second Part, the narrator does not stand outside the dream-frame watching the dream unroll visually, but rather makes a sure-footed leap into the dream frame, becoming quickly involved in the action within the dream-vision. This gives him a position even closer to events and characters than he is in the First Part.

> . . .as I slept I dreamed again.
>
> And as I was in my Dream, behold, an aged Gentleman came by where I lay; and . . .methought I got up and went with him. So as we walked, as a

> Travellers usually do, it was as if we fell into discourse. (174)

By having the narrator leap into the story, Bunyan makes the dream-vision more than a static framing device. The involvement of the narrator in the dream-vision creates, as Forrest notes, "a solidity and depth in the vision of the pilgrimage that follows" (Vision 110).

As the narrator becomes interactive with a character within the dream-frame, his role changes from that of an eye-witness reporter to that of an investigative journalist, with accounts of reported events added to his repertoire of information. Since "faith cometh by hearing," (Rom. 10:17), and "we walk by faith, not by sight," (II Cor. 5:7), this broadened narrative base reflects a more mature Christianity than the mere reporting of experience. The narrator in the Second Part acts as a receiver and transmitter of trustworthy reports, re-enacting the apostolic task of "delivering" that which has first been "received" (cf. I Cor. 11:23; 15:3; I Peter 1: 16-18; I John 1:1, 2), thus creating a highly credible "gospel" for the reader. The impression that the narrator is doing careful research and reporting is developed from the beginning of the discourse with Mr. Sagacity.

Sag. 'Tis true, I can give you an account of the matter, for I was upon the spot at the instant, and was throughly acquainted with the whole affair.

Then, said I, a man it seems may report it for a truth?

Sag. You need not fear to affirm it. . . . (177)

While the narrator is not dramatized, nor directly involved in the dialogue after the Mr. Sagacity segment, he is continuously present, a character revealed in his attitude and involvement with the reader, his attitude toward the characters of the dream-action, his prevailing tone, and his control of the pace of the story.

One of the most noticeable features of the narrator is his sturdy reliability. "Ile warrant you" (194) and "I promise you" (283) are the kinds of reassuring phrases that remind the reader/listener of the trustworthiness of the narrator and of his account. The reader feels quite confident that the narrator could say with Mr. Honest, "not

Honesty in the Abstract, but Honest is my Name, and I wish that my Nature shall agree to what I am called (247).

The narrator is not only credible in his address to the reader; he is consistently courteous as well. The implied reader is explicitly included as a character in the work from the opening words, a "courteous companion" who is presumed to have already travelled with the narrator through the events of the First Part. There is a sense of companionability and even equality of reader with narrator which is very attractive and results in strong reader engagement with the story. The opening address to the intended audience is not only decidedly courteous, but also in the plural, thus striking two thematic keynotes at once: the communal nature of the Christian experience, and the high degree of mutual respect and esteem which is to exist within the pilgrim community.

While the narrator's distance from the dream and its characters and action is decreased by his entering the dream-frame in discourse with Mr. Sagacity, the reader's distance from the events is increased, as the dream-frame now includes not only the events, but the discussion of the events and their second- and even third-hand reporting. The complexity of the relationship between narrator and reader is further increased by inset narrators within the first

section of the narrative: Christiana talking to her neighbors and telling of her "effectual call," and Mrs. Timorous carrying the tale, with her own special twist, to the other neighbors. Even while acknowledging the value of Mr. Sagacity to the story, the reader may feel some relief when the relationship between reader, narrator, and inset narrator is simplified, and the reader is suddenly closer to the narrative action.

After the disappearance of Mr. Sagacity, ("And now Mr. Sagacity left me to Dream out my Dream by my self" [188]), the narrator takes full control of the story and his presence means that the reader, no less than the pilgrims, is conducted by a Guide. One of the compellingly attractive aspects of the Second Part of The Pilgrim's Progress is that the narrator, like the character who is his counterpart within the action of the story, is greathearted.

The tone of respect for all is everywhere present in the Second Part, and is one of the chief distinctions between it and the First. In the First Part, the narrator can enjoy passing on a witty "snib," such as that of Hopeful by Christian: "Thou talkest like one, upon whose head is the Shell to this very day" (127). In the Second Part, not only the reader but all of the pilgrims, including Fearing,

Feeble-mind and Ready-to-Halt, are treated with utmost courtesy.

"A True Christian Spirit," (marginal note, 271) is the spirit which suffuses the narrative of the Second Part. A tenderness suffuses the whole work, a tone of "voice" which can be attributed to the character of the narrator as a persona of the mature Bunyan himself. The selection of imagery is frequently of the tenderest sort, with the image of the garden in Interpreter's House rather typical:

> After this, he led them into his Garden, where was a great variety of Flowers: and he said, do you see all these? So Christiana said, yes. Then said he again, Behold the Flowers are divers in Stature, in Quality, and Colour, and Smell, and Virtue, and some are better then some: Also where the Gardiner has set them, there they stand, and quarrel not one with another. (202)

Part of this tenderness is an awareness of and response to the feminine experience and point of view throughout the work. Women are not only portrayed, but very delicately characterized, and the narrator participates in their point

of view. A fine example of this is in the story of Christiana's boys eating the poisoned fruit:

> So Christiana's Boys, as Boys are apt to do, being pleas'd with the Trees, and with the Fruit that did hang thereon, did Plash them, and began to eat. Their mother did also chide them for so doing; but still the Boys went on. (194)

The aside, "as Boys are apt to do," has a distinctively maternal tone. It makes the reader complicit with the narrator--and with the boys' mother--in an understanding of the boys' actions.

The persistent narrative interest in beauty and adornment as seen, for example, in the transfiguration through sanctification of the women (208), suggests a feminine point of view as does the interest in courtship, marriage, and children. Interestingly, while the narrator accommodates many feminine interests and perspectives, he displays what seems a typically masculine lack of interest in the weddings in the course of the pilgrimage. Marriage is of interest to this narrator; weddings are significantly not of interest and are dismissed in a few words: "Now about this time Mathew and Mercie was Married; also

Gaius gave his Daughter Phebe to James, Mathew's Brother, to Wife" (269). Given this narrator's delight in feasting (especially at Gaius' house) and in music, one would have expected more might have been made of the weddings. Perhaps a Puritan simplicity in the conduct of weddings would account for this lack of embellishment.

Some of the prevailing tenderness and sweetness of the tone of this narrator comes from frequent lyric descriptive passages which verge on poetry. The description of rare birdsong heard as the pilgrims leave House Beautiful is one such lyric passage:

> Christiana thought she heard in a Grove a little way off, on the Right-hand, a most curious melodious Note. . . . And listning still she thought another answer it. . . . So Christiana asked Prudence, what 'twas that made those curious Notes? They are, said she, our Countrey Birds: They sing these Notes but seldom, except it be at the Spring, when the Flowers appear, and the Sun shines warm, and then you may hear them all day long. I often, said she, go out to hear

them, we also oft times keep them tame in our House. (235)

The honest English pleasure at spring is here expressed with a tender simplicity perhaps only matched by Chaucer's opening lines in the Prologue to The Canterbury Tales. Other lyric passages of similar attractiveness include the descriptions of the Valley of Humiliation (237- 238) and of the Land of Beulah (303-305); and the evocation of the merry dance after the destruction of Giant Despair and Doubting Castle (283).

From the opening sentence which, like a tuning fork, sets the pitch of the work, the narrator seems more to be talking than writing. C. S. Lewis comments, "We must attribute Bunyan's style to a perfect natural ear, a great sensibility for the idiom and cadence of popular speech, a long experience in addressing unlettered audiences, and a freedom from bad models" (199). Bunyan is masterful in keeping the "sound" and "feel" of oral language, while still maintaining the economy of carefully constructed prose. The sense of oral story-telling is so convincing, that the implied reader is really a listener. As Talon puts it, "Bunyan's style does not rise up like a screen between the reader and the story being told. . . . There is no

hiatus between the narrative and the dialogue. . . . [Both have] the character of oral style" (222).

One can dip into the work almost at random to find examples of the special oral quality of the narration. Of the pilgrim's stay at Mnason's house in Vanity Fair, the narrator says, "This time, as I said, that they lay here, was long (for it was not now as in former times)" (277). The sentence serves as a good example of the near-oral style, with the interpolated "as I said," and the explanatory parenthesis, "for it was not now as in former times." The repetition of a former comment gives a leisurely story-telling quality. Yet the sentence also serves as an example of economy, compressing an indeterminate span of time into four words.

It is in a personal, oral tone that the narrator gives information the reader/listener could not glean from the action. As the pilgrims encounter Mr. Grim, the narrator supplies background information in an aside to the listener/reader: "Now the name of that man was Grim or Bloody man, because of his slaying of Pilgrims, and he was of the race of the Gyants" (p. 218). And again, concerning the Monster the pilgrims sallied out against from Mr. Mnason's house, the narrator offers, in a confidential tone, this information:

> The Monster, you must know, had his certain Seasons to come out in, and to make his Attempts upon the Children of the People of the Town, also these Seasons did these valiant Worthies watch him in, and did still continually assault him, in so much, that in process of time, he became not only wounded, but lame; also he has not made that havock of the Towns mens Children as formerly he has done. And it is verily believed by some, that this Beast will die of his Wounds. (278).

The narrator is at his best in the telling of inset stories or vignettes. These vignettes have a realism about them which is one of the most noticeable aspects of the Second Part. The three inset stories which are most dramatically and realistically told are The Courting of Mercy (226-228); The Illness of Matthew (228-230); and The Longed-for Looking-Glass (287-288). In each of these, deft touches of narrative bring the story alive. Mercy's pert and self-assured words: I might a had Husbands afore now" (228); the standard doctor's farewell: "So he. . .bid Mathew take heed how he eat any more Green Plums (230); the description of the pregnant Mercy's inexplicable

longing: "[I]f therefore I have it not, I think I shall Miscarry" (p. 288), and her blushing admission of the object of her desire, "The great Glass that hangs up in the Dining-room" (289)--all of these characterize the narrator (and, by implication of course, the author) as an astute and responsive observer of life as lived everyday in family contexts. Leavis comments on "his sympathetic evocation of day-to-day life," (219), and Talon states: "Bunyan was a visionary only at times. But he was practically always a keen observer of daily life. . .always ready to portray intimate scenes of home life (119).

As a travel narrative, the Second Part of The Pilgrim's Progress needs to have narrative links supplied and the pace controlled. This management of the pace and of the inter-episodic linkages falls to the narrator. It is the narrator who moves the story along with the formulaic, "So I saw in my dream." It is the narrator who foreshadows later narrative, "But more of that hereafter" (261). It is frequently the chief narrator who makes the cross-referential links with the First Part: ". . .as you will find more fully related in the First Part of these Records of the Pilgrim's Progress" (197). It is the narrator who manages the complex and uneven flow of time, compressing some passages into a sentence: "Now they stayed in this Fair

a great while, at the House of this Mr. Mnason, who in process of time gave his Daughter Grace unto Samuel, Christiana's Son, to Wife, and his Daughter Martha to Joseph (277); and expanding other incidents into colorful scenes (as, for example, the inset stories cited above, or the blow-by-blow encounter with Giant Grim [219]). Baird says, "The scenic method is so fully developed that much of the work could readily be adapted for theatrical performance" (88).

The narrator thus controls what Genette terms the "duration" of the action, and performs all three of the functions which Genette sees for a narrator: the narrative function (in providing linkages); the directing function, in giving "stage directions of the discourse"; and the function of relating to the narratee, as we have already discussed (95 ff.)

The strongest and most sophisticated management of narrative is demonstrated by the narrator's control of the parallel death-scenes in which six of the senior pilgrims are summoned to the Celestial City (304 - 311). In what Sharrock calls "the splendid conclusion," the narrator makes each summoning, each preparation, and each passing like the others and yet startlingly individual (Casebook 19). The characters are individual and recognizable

characters to the end--and one feels sure will be individual and recognizable in the Celestial City as well. The parallels point out the differences in the pilgrims as they approach their common destination, and thus culminate the central theme of the Second Part: the diversity and harmony of the Body of Believers which is the Church.

In this final sequence of episodes, the narrator manages time very fluidly. The space between the deaths is collapsed. "Now, while they lay here, and waited for the good House; there was a Noyse in the Town. . ." introduces the call of Christiana. The other deaths, following the same pattern, are introduced simply: "In process of time" Ready-to-Halt is summoned and dies (306); "After this," Feeble-mind receives his call to come home (307); "When Days, had many of them passed away: Mr. Dispondencie was sent for" (308); "Then it came to pass, a while after," Mr. Honest is summoned (308); "After this" follows the call to Valiant (309); "Then, there came forth a Summons for Mr. Stand-fast" (309). The equally admirable and successful passage into the Celestial City of the weak and strong pilgrims rounds out the tone of respect for all, and reinforces the theme of the inclusiveness of the Christian community. The linking of the parallel scenes with quotations from the Book of Ecclesiastes creates an echoed

lyric tone to the sequence, the harsh outlines of death gentled by the poetry.

The strong narrative control of these passages reflects Bunyan's pastoral concern to ameliorate fear in the face of the anxious Puritan attitude in the face of death. David E. Stannard suggests that the impossibility of absolute certitude of salvation meant that death-bed anxiety was a frequent experience of the Puritans.

> Puritans. . .were possessed of an intense, overt fear of death--the natural consequence of what to them were three patently true and quite rational beliefs: that of their own utter and unalterable depravity; that of the omnipotence, justness, and inscrutability of God; and that of the unspeakable terrors of Hell. (89)[4]

By controlling the narrative and maintaining a note of hope not only for the sturdy and battle-scarred Mr. Valiant, but also for the timid Mr. Ready-to-Halt, the narrator acts in a pastoral role to the whole church. "Death is swallowed up in victory" (I Cor. 15:54), the victory in this case of a narrator who imposes, not only in Bunyan's stead, but in

God's, a sense of control, order, pattern, and even beauty in the face of death.

On the high note of hope that not only the giants along the way but the terrifying and powerful last enemy can be overcome, the narrator takes leave of his "courteous companions." The dream-frame has merged into the travel story so completely that he does not waken; he simply makes an exit after a very brief epilogue.

> As for Christian's Children, the four Boys that Christiana brought with her, with their Wives and Children, I did not stay where I was, till they were gone over. . . . Shall it be my Lot to go that way again, I may give those that desire it, an Account of what I here am silent about; mean time I bid my Reader Adieu. (311)

The journalistic tone established in the first narrative unit is picked up again: "I heard one say. . . ." The "courteous companion" is now straightforwardly addressed as "my Reader." The narrator (the travel-tale dream-vision teller) and the author (writer-to-reader) have merged.

This merging of narrator and author occurs at one other point in the story. Part way through a dialogue between Mr. Great-heart and Mr. Honest, the inset narrator (Great-heart) and the chief narrator suddenly vanish and we find ourselves for a brief moment in direct contact with the author:

> I make bold to talk thus Metaphorically, for the ripening of the Wits of young Readers, and because in the Book of the Revelations, the Saved are compared to a company of Musicians that play upon their Trumpets and Harps, and sing their Songs before the Throne. (253)

Here, as in the conclusion of the book, the fiction of dream and pilgrimage melts, and we find ourselves aware of the medium of pen-and-ink and then of print; and of the consciously chosen method of metaphor or allegory. That this "breaking through" of the author happens only at these two points in the story testifies to Bunyan's strong artistic control. Writing at a time when direct authorial intrusions and asides were the norm, he maintains with remarkable consistency a fictive narrator with a sustained tone and stance throughout the work.

The first of the inset narrators in the Second Part is the critically misunderstood Mr. Sagacity. Even such astute and sympathetic readers as Talon and Sharrock have faulted Bunyan for "a variation. . .so insignificant that the. . author soon tires of it" (Talon 158), and "a curious false start" (Sharrock, John Bunyan 141).

But Mr. Sagacity has an important role to play both allegorically and as a narrative device of considerable importance. In the allegorical role of "attained wisdom," Mr. Sagacity is an important counterpart to the even more misunderstood character at the end of the First Part, Ignorance. In this role, Sagacity creates an important thematic link between the two parts of The Pilgrim's Progress. Those who "willingly are ignorant" of the truth are justly condemned (cf. II Peter 3:5). On the other hand, those who listen to the voice of Wisdom will be guided on a successful pilgrimage (cf. Proverbs 1:20-33). Mr. Sagacity thus also provides a link between the opening of the Second Part and the Wisdom Literature of the Bible.

Forrest expands on the role of this first inset narrator:

> Sagacity is really an acuteness of perception that evokes good action and is peculiarly discovered in

> vision. . . . Sagacity teaches us how to regard the complete vision: as a motive for action that will set us off ourselves on pilgrimage. . . . Bunyan casts aside Sagacity, not simply because he tires of him, but because he no longer has need of him. When the point has been made, the purpose fulfilled, Sagacity can disappear. . .and the vision unfold without him. ("Vision" 110-111)

Mr. Sagacity, however, fulfills a technical as well as a thematic function. His reporting to the chief narrator of the action in the "inter-testamentary period" between the two parts of The Pilgrim's Progress allows for a compact presentation of the antecedent action, effectively bridging the two works and presenting the key events antecedent to the pilgrimage of the Second Part: the effectual call of Christiana and her setting out with her entourage.

The discourse with Mr. Sagacity allows for the dramatic presentation of events which the narrator was not on hand to witness. The narrative carried on by Mr. Sagacity thins to allow for direct dramatic presentation of key scenes, most notably the discussion by Christiana with her neighbors and its parody in the gossip of Mrs. Timorous with hers.

Mr. Sagacity, as the first inset narrator, prepares the reader for an involvement with inset narrators and direct dramatic presentations which will make up the greater part of the reading experience throughout the Second Part. In the subsequent narration, the narrator will step back time and again to allow the narration to be carried on by one of the many inset narrators, in one of the several distinctive narrative styles. In all but the case of Mr. Sagacity, these inset narrators will actually bring the reader closer to the events of the story, since all of the other inset narrators are active characters within the story. The "reverse binocular" vision effected through the first narrative unit with Mr. Sagacity is well-suited for the purpose of providing background to the main action of the story. For the rest of the book, the various narrators will each provide a "zoom lens" into a particular experience or event. The reader is thus engaged in an extremely complex and continuously changing relationship not only with author and implied author or chief narrator, but also with a wide variety of inset narrators.

In the main body of the narrative, many of the narrative tasks are delegated to Mr. Great-heart, the conductor or guide. If Mr. Sagacity's is the voice of wisdom, Mr. Great-heart's is the voice of love. His

speeches are characteristically mellow and gentle. For example, as the pilgrims struggle up Hill Difficulty, Mr. Great-heart turns his attention to the "little ones," asking, "Come my pretty Boys, how do you do? what think you now of going on Pilgrimage?" (216)
This characteristic interest in the "little ones" is constant throughout the work. A mighty warfaring champion Mr. Great-heart is, to be sure; but a tender, gentle, caring person: an idealized model of the Christian pastor. His sensitivity and caring for the entire community of faith, including the weak pilgrims, Mr. Feeble-Mind and Mr. Ready to Halt, are clearly exemplary.

> But Brother, said Mr. Great-heart. I have it in Commission, to comfort the feeble minded, and to support the weak. You must needs go along with us; we will wait for you, we will lend you our help, we will deny our selves of some things. for your sake; . . .we will be made all things to you, rather then you shall be left behind. (271)

The rhetorical style of Mr. Great-heart's narrative passages is varied. He engages in dialogue with the pilgrims, but he also is capable of preaching a fine sermon

(most notably, his discourse on "Pardon by Word and by Deed, [209-213]) in the best Puritan style. He can spin a fine tale, as he does in telling the story of Mr. Fearing. Acknowledging the accuracy of Mr. Honest's unsparing description of Fearing as "a Man that had the Root of the Matter in him, but. . .one of the most troublesome Pilgrim that ever I met with in all my days" (249), Great-heart goes on to describe Fearing's pilgrimage in a richly detailed narrative account which rings with the burden: "Nor would he go back again" (250). It is that phrase which conveys Mr. Great-heart's admiration for this much-beset pilgrim. That his admiration is shared by the author is implicit in a blending of inset narrator and chief narrator which occurs at the end of the story of Mr. Fearing's pilgrimage. Ostensibly, we are still engaging with a narrative told by Mr. Great-heart, but the voice of the chief narrator begins to be heard at the point at which the oral character of Great-heart's narration gives way to the economy of the writer:

> It would be too tedious to tell you of all; we will therefore only mention a passage or two more. When he was come at Vanity Fair, . . .I feared there we should both have been knock'd o'th

> Head, so hot was he against their Fooleries; upon the inchanted Ground, he also was very wakeful. But when he was come at the River. . .he was in a heavy Case; now, now he said he should be drowned for ever, and so never see that Face with Comfort, that he had come so many miles to behold.
>
> . . .When he was going up to the Gate, Mr. Great-heart began to take his Leave of him, and to wish him a good Reception above; So he said, I shall, I shall. Then parted we asunder, and I saw him no more. (252-253)

The "we" of the second line of this passage brings in the interwoven chief narrative voice which briefly--and apparently accidentally--takes over the story at the Gate of the city, and then subsides and turns the story back over to Great-heart. That this happens just a paragraph or two before the one major authorial intrusion of the work suggests that Bunyan was either a little distracted at this point or, more probably, so involved in Great-heart's telling of Mr. Fearing's story, in which elements of his own personality were involved in both the loving perceptions of the inset narrator and the fearful preoccupations of the "troublesome pilgrim," that he simply forgot himself

momentarily. Bunyan's own personal experience takes over from the art that represents it for just these few telling paragraphs.

Yet another role of Mr. Great-heart is that of interviewer or examiner, as, for example, he leads Mr. Valiant-for-Truth through the retelling of his conversion and subsequent pilgrimage (291 - 295). In this, too, he exercises a pastoral role familiar to the Puritan reader. Upon making application for church membership, the Christian would be asked to recount his experience under the questioning of the pastor and elders, as described in the records of the Bedford congregation with which Bunyan was long associated (Brown xxx). Great-heart's gentle questioning as he guides Valiant-for-Truth through his story could actually serve as a model of examination for membership, as he presses gently for further particulars: "Name some of them" (293), or explores attitudes further, "And did not of these things discourage you?" (295).

Mr. Great-heart also serves as chronicler of the group's activities, providing summaries of their shared story upon request (e.g., at Gaius' Inn, 259). He takes a great deal of the responsibility for providing the group with a memory and a past, cross-referencing the events of the present pilgrimage with those of the First Part.

Examples of Great-heart serving as the voice of collective memory include his recollection of Christian's experience in the Valley of Humiliation and his explanation of why it need not have been so difficult (226), and his hortatory discourse on other events of Christian's pilgrimage for the edification of the present pilgrims as they make their way to Mr. Mnason's house (271 - 273). For the Puritans, Christians are a people not only with a future, but also a past; both must be considered and held in tension (Iser 19).

The overall effect of Mr. Great-heart as primary inset narrator in the main portion of the story, from the departure of Mr. Sagacity to the arrival in Beulah Land, is to provide continuity to the pilgrimage with much first-hand, involved narrative. The kindly tone of Mr. Great-heart's guidance supplies--if we may develop Bunyan's symphonic metaphor and apply it to the narrative--the tone of a well-played French horn, an instrument which "blends with the brasses as well as with the strings and woodwinds. Its low tones are deep and solemn. Its middle register, which is the one most used, is rich and mellow. . . ." (Lloyd 198). The voice of the chief narrator blends with all of the other voices of the story, carrying forward the melodic line of love and unifying the entire work with its characteristic mellowness and maturity of tone.

But now to the other instruments. The prevalence of women's voices is one of the artistic features of the Second Part of The Pilgrim's Progress. Bunyan names the viol as Christiana's instrument and the lute as Mercy's. "Now Christiana, if need was, could play upon the Vial, and her Daughter Mercie upon the Lute" (283). Music historian Norman Lloyd describes viols: "The voices of the viols were soft. They. . .combined well with other soft instruments such as the lute. . . " (640); he speaks of the "delicate, muted beauty" of lute music (290). These descriptions suggest how carefully Bunyan selected the type of instrument for each of his key women characters. The delicacy of the tones of these godly women is in contrast to the "sounding brass" of Mrs. Bubble, whose voice trumpets the seductions of the godless world.

What is remarkable about the women's voices as inset narrators in this work is not only the space allowed to them but also the truthfulness with which the nuance of their tone is caught. These are not merely "representative women." These are real women. Talon goes so far as to suggest models for them in Bunyan's mind--Christiana modelled on his plucky second wife; Mercy on wistful memories of his first.

> Was Christiana suggested to Bunyan by his second wife, Elisabeth? It is very possible. . . .Mercy. . .makes us think of Bunyan's first wife as we imagine her to have been across the reticences of Grace Abounding. . . . (202-203)

While this is certainly speculative, the finely realized presentation of women in the Second Part work proves Bunyan to be a great artist, imaginatively united with the women whom he creates, able to enter their world and their perceptions with remarkable sensitivity. Brown speaks of Bunyan's sensitivity to the "passive, trustful, feminine side of religion" (264), but Bunyan's women, while trustful, are certainly not passive. And his attention to the distinctive nature of the female spiritual pilgrimage anticipates by three centuries the current interest in the feminine experience of religion. He astutely senses the dedication of women to nurturance: of each other, of other pilgrims, of children; and finds women to be central to a communal as compared to an individual approach to spiritual life and growth. Bunyan's own experience of salvation was brought about through the nurturance of women--his first wife and the "three or four poor women sitting at a door in the sun, and talking about the things of God. . .as if joy

did make them speak" (GA 14.37). According equal time and space to Christiana's pilgrimage as to Christian's may have been one way of repaying his debt to women.

Artistically, the women's voices add variety and grace. Christiana is consistently womanly and motherly, her maturity and self-confidence the achievement of both her years and her "calling and election [made] sure"(cf. 2 Pet. 1:10). Mercy has a more tremulous tone, although she gains in confidence as the story progresses and signs of her election confirm her calling. But everywhere, she has a sweetness and clarity that makes us all echo Interpreter, who asks, "And what moved thee to come hither, sweet-heart?" (205).

Both of the women are engaged as inset narrators primarily in the telling and retelling of their own experiences of calling and conversion and pilgrimage (e.g., 198, 205), each examining her story for signs of her election. Christiana's dream in the first narrative segment (178) and Mercy's dream while at House Beautiful (222-223) are, as has been noted earlier, important elements of Bunyan's dream-vision, providing as they do the depth of "dream within a dream." Christiana's dream is both described and recounted; Mercy's is seen only in her own joyful retelling. For the women and for the Puritan reader,

these dreams are touches of the supernatural which are cherished as confirmations of divine election. For today's reader, these same dreams serve as part of the intriguing mirror motif, mirroring the subconscious minds of the women pilgrims.

Other inset narrators continue the variations on the theme already introduced by Great-heart and the women. Mr. Valiant-for-Truth is led by Mr. Great-heart to tell his conversion and pilgrimage story much as the women are led through their story by Mr. Interpreter. Valiant-for-Truth's inset narration of his own life (293 - 295) is, like the women's stories, an example of "testimony." Another inset narration is given by Mr. Stand-fast of his encounter with Madame Bubble (300 - 303). Mr. Honest engages in an inset dialogue on the principles of a reprobate pilgrim, Mr. Self-Will (256) and then moves on to a "set piece" or discourse modelled on the formula of Psalm 37: 25, "I have been young, and now am old. . . ." His is, everywhere, the voice of experience--and thus of wisdom--as surely as is the voice of Mr. Sagacity.

Other characters serve lesser narrative roles. Interpreter narrates his "Significant Rooms" (198-208); Prudence catechizes the children (224); Gaius serves as host to the inset banquet scene (265 - 269); and Mr. Contrite

summarizes the events in Vanity Fair since Christian and Faithful were there (275). By means of inset narrators, Bunyan is able to weave together a rich variety of rhetorical forms, from sermon to riddle, from testimony to emblem, from realistic dialogue to inset monologue.

Mimetic of the theme of Christian unity in diversity, the many voices of the inset narrators elaborate and demonstrate the varieties of experience which may all reflect the same inner reality. The inset narrators allow the author to create variety in tone and personality while continuing to lead us to a broadened understanding of the Christian experience. Yes, Bunyan implies; it is a solitary warfare like that waged by Christian; but, comfortingly enough, it is also a community in motion, a progress shared by a wide variety of people who can acknowledge each other's differences while embracing their shared goal. Bunyan thus conducts a symphony in which all of the voices blend into one predominantly joyful melody celebrating the Christian pilgrimage, a melody which actually breaks into dance measure after the overthrow of Giant Despair and then blends into the even grander symphony on the other side of the river:

But glorious it was, to see how the open Region was filled with Horses and Chariots, with Trumpeters and Pipers, with Singers, and Players on stringed Instruments, to welcome the Pilgrims as they went up and followed one another in at the beautiful Gate of the City. (311)

Notes

[1] It could be said that bowels, "considered as the seat of the tender and sympathetic emotions" (OED 3), dominate the Second Part of The Pilgrim's Progress as heart, seen as "the seat of courage" (OED 11), dominates the First Part. In another sense, the word "bowels," in the sense of "the interior or inside of the body. . .Cf. womb, heart, bosom, breast" (OED 2.c), can be seen to refer to the maternal aspects of the church allegorized in the women, Christiana and Mercie, as they bear children and care for them. Biblical phrases such as "bowels of mercies" (Col. 3:12) and "bowels of compassion" (I John 3:17) are also echoed in Christiana's phrase.

[2] Baird sees Bunyan's didactic elements in conflict with his mimetic art, with the balance best realized in The Holy War, and the mimetic art most fully developed--at some risk to the didactic intention--in the Second Part of The Pilgrim's Progress.

[3] Peter M. Daly describes word-emblems as visual images of which "the meaning. . .is unambiguous. . . .

The object and its meaning. . .remain distinct and separate; there is no rich interaction of vehicle and tenor, picture and meaning, as in the more modern poetic symbol. . . . [T]he treatment of [a] motif. . .is emblematic [if] it presents visual and concrete objects, which convey a clear, objective meaning" (72). Daly agrees with Roger Sharrock that Interpreter's House is "a kind of emblem theatre, devoted to a series of emblem pictures" (60; cf. Sharrock, "Bunyan and the English Emblem Writers," 170). Rosemary Freeman sees Bunyan's visual images as less definitively emblematic than do Daly and Sharrock: "One cannot, in fact, in The Pilgrim's Progress work out the point at which emblem writing stops and parable, illustration, and the other adjuncts of sermon begin: clearly so much else besides the technique of this particular convention has gone into the making and application of Bunyan's similitudes that the emblems he uses, while preserving their own completeness and remaining instantly recognizable as emblems, at the same time provide a framework for other elements of popular appeal" (220). I think that Bunyan makes quite clear when he intends a visual object to be read emblematically and when he is speaking in proverbs. However, my intention in the discussion in the text is not so much to discuss Bunyan's

use of emblem as to show the way in which he uses the marginal notes to emphasize the emblematic wherever it occurs, heightening the reader's awareness of the emblems and signalling to the reader the appropriate reading and interpreting strategies.

[4] While Stannard's discussion is based on the records of New England Puritans, it would seem to be applicable to the experience of their spiritual forebears, the English Puritans as well.

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